



# THE DÉBUTANTE

*A Musical Comedy*

*by*

*Harry B. Smith, Robert B. Smith*  
*and*

*Victor Herbert*

*Pr. \$ 2.00 net*

**NEW YORK, G. SCHIRMER**



MISS HAZEL DAWN

JOHN C. FISHER  
PRESENTS  
HAZEL DAWN  
IN  
**THE DÉBUTANTE**  
MUSICAL COMEDY

Book by Harry B. Smith    Lyrics by Robert B. Smith

THE MUSIC BY  
**VICTOR HERBERT**



Vocal Score  
\$2.00 *net*

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THE DÉBUTANTE  
PRODUCED FOR THE FIRST TIME  
AT THE NEW NIXON THEATRE, ATLANTIC CITY, N. J.  
SEPTEMBER 21, 1914  
UNDER THE MANAGEMENT OF  
JOHN C. FISHER

JOSEPH SAINTON  
MUSICAL CONDUCTOR



## ORIGINAL CAST OF CHARACTERS

In the Order of Their Appearance

THE HON. SPENCER MAINWARING CAVENDISH, Midshipman	SYLVIA JASON
AN OLD SAILOR	CYRIL SMITH
Bo'sun, H. M. S. Scorpion	THOMAS REYNOLDS
THE COOK, H. M. S. Scorpion	J. ABBOTT WORTHLEY
LIEUTENANT LARRY SHERIDAN, British Navy	ROBERT G. PITKIN
MILDRED	PEGGY PARKER
ANNABEL	DOLLY ALWIN
MRS. ZENOBIA BUNKER, wife of Ezra Bunker	MAUDE ODELL
EZRA BUNKER, composer of the music of the future	WILL WEST
GODFREY FRASER, an American captain of industry	WILLIAM DANFORTH
WIGGINS, the butler	JACK HALL
ELAINE, daughter of Sir Francis Vane	HAZEL DAWN
ARMAN, Marquis de Frontenac	STEWART BAIRD
PHILIP FRASER, son of Godfrey	ALAN MUDIE
IRMA, a Russian dancer	ZOE BARNETT
TESLAVITZ, a famous violoncellist	THEODORE HEINROTH
NINA, a future ballet girl	SYLVIA JASON
PAUL MASSON, a famous sculptor	J. ABBOTT WORTHLEY

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# The Débutante

Book by Harry B. Smith  
Lyrics by Robert B. Smith

## Overture

Music by  
Victor Herbert

**Allegro**

**Piano**

*f*

*sfz*

*ffz*

*ffz*

*ffz*

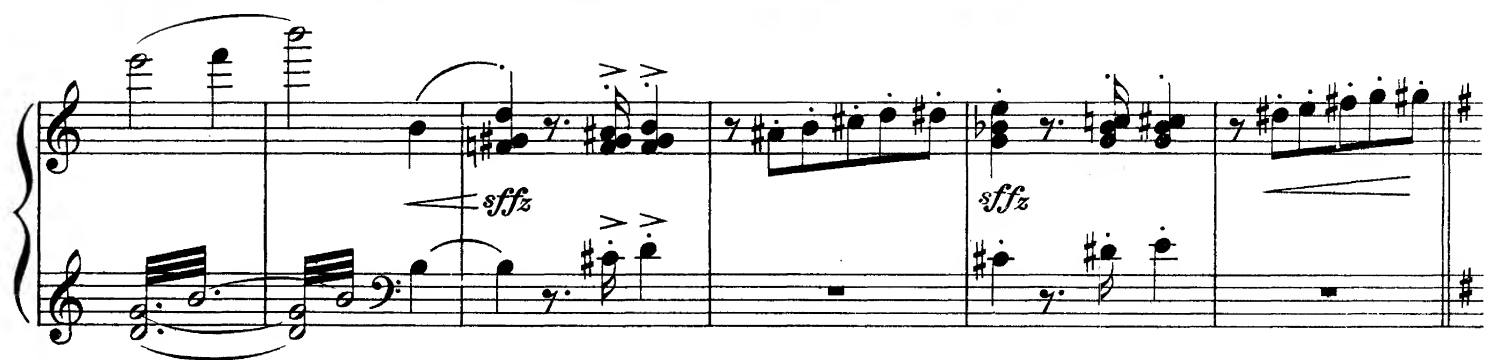
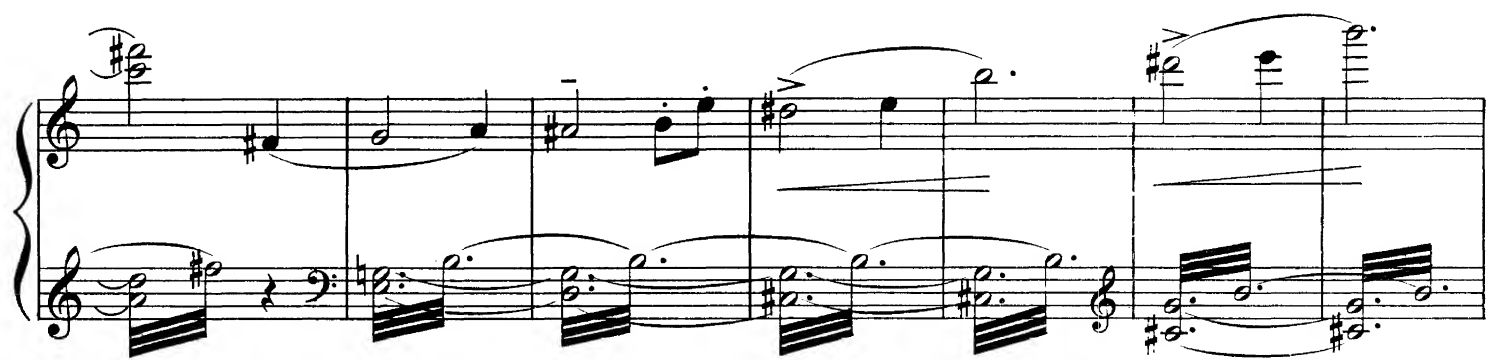
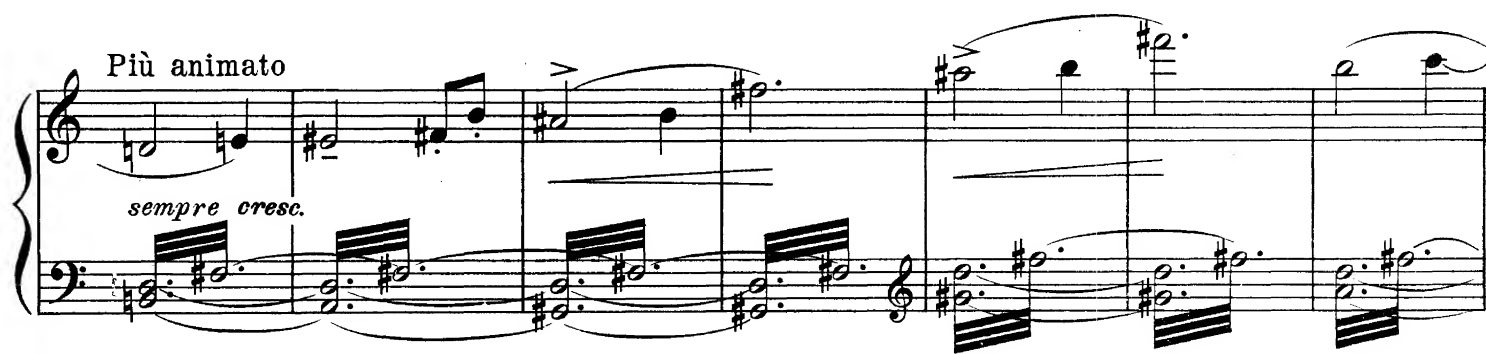
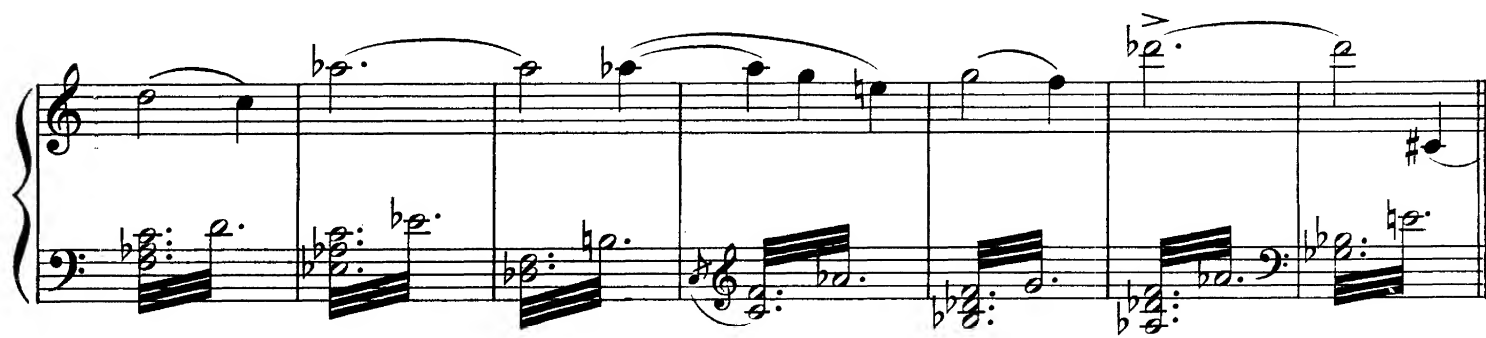
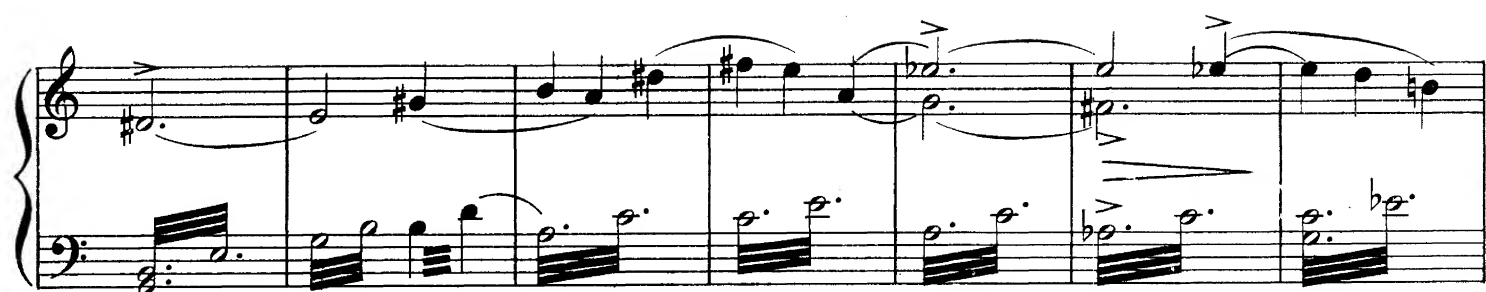
*rit.*

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## Andante espressivo

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with the tempo marking "Andante espressivo". The first system includes a "cresc." (crescendo) marking. The second system continues the melodic and harmonic development. The third system features a forte "f" dynamic. The fourth system contains tempo markings: "rit." (ritardando), "a tempo", and "poco accel." (poco accelerando). The final system is marked "Molto animato" and includes a "rit." marking, a forte "f" dynamic, and the instruction "più appassion." (più appassionato). The score is characterized by rich harmonic textures, often using triplets and complex chordal structures, with a focus on expressive phrasing and dynamic contrast.



First system of musical notation. The treble staff contains a series of chords with accents. The bass staff contains a series of eighth notes with slurs. Dynamics include *sfz* and *poco allarg.*

Second system of musical notation. The treble staff contains a series of chords with accents. The bass staff contains a series of eighth notes with slurs. Dynamics include *sfz più allarg.*, *p*, and *poco rit.*. The tempo marking *Tempo di Valse lento* is present above the staff.

Third system of musical notation. The treble staff contains a series of chords with slurs. The bass staff contains a series of eighth notes with slurs. Dynamics include *rit.* and *a tempo*.

Fourth system of musical notation. The treble staff contains a series of chords with slurs. The bass staff contains a series of eighth notes with slurs.

Fifth system of musical notation. The treble staff contains a series of chords with slurs. The bass staff contains a series of eighth notes with slurs. Dynamics include *poco rit.* and *a tempo*.



First system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. The tempo marking *poco rit.* is present.

Second system of musical notation. The tempo marking *Molto animato* is present. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. The dynamic marking *fp* is present.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. The dynamic marking *sfz p* is present.

Fifth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. The dynamic marking *sfz* is present.

*allargando*  
*cresc. possibile*  
*poco pesante*  
*ff*

## Allegro moderato

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a complex melodic line in the treble and a more rhythmic bass line. Dynamics include *p* and *cresc.*
- System 2:** Continues the melodic development. A marking *p cresc. e accel.* appears in the bass staff.
- System 3:** The tempo changes to *Più mosso*. The treble staff has a marking *cresc. possibile*. The system ends with a *sfz* (sforzando) marking.
- System 4:** Features a *pp* (pianissimo) marking in the bass staff.
- System 5:** Includes a *sfz* marking in the bass staff.
- System 6:** The system concludes with a *rit.* (ritardando) marking in the treble staff and multiple *sfz* markings in the bass staff.

## No.1. Opening Chorus

Moderato e misterioso

*p* *fp* *fp*

(Enter Midshipman) (He turns and, beckoning to others,

... he whistles softly) *tr*

Old Sailor [spoken] (Enter old Sailor) (Coast clear, boy?) *sfz* *p* *p* *fp* *sfz*

Midshipman Sh - h! quiet! *fp* *sfz* *p* *fp* *sfz* *sfz*

**Old Sailor** (calling off)  
All right, mates! Quiet now!

(Enter Officers and Midshipmen, etc.)

**Animato**  
**SOPRANO** Girls *p*

**TENOR** Now then, make haste! One here, one there!

**BASS** Men Now then, make haste! One here, one there!

**Chorus**

**Animato**

*fp* Lay the boards a - cross them! Not a sound! Take

there! *fp* Lay the boards a - cross them! Not a sound!

there! *fp* Lay the boards a - cross them! Not a sound!

care! Now spread the cloth- the dish-es, where are

Take care, take care! Now spread the cloth- the

Take care, take care! Now spread the cloth- the

(Sailor drops dishes)

they? Be care-ful, you clum-sy fel-low! Qui-et! we

dish-es, where are they? How clum-sy! Qui-et now! we

dish-es, where are they? How clum-sy! Qui-et now! we

say!

say!

say!

accel.

sfz

Girls (excitedly, at entrance)

Good-ness gra-cious! What a ri-ot! Do be care-ful what you do! For a par-ty

on the qui-et Noth-ing should be left to you! Com-ing like a clap of thun-der,

This is the sur-prise you planned; It's a won-der, it's a won-der That you did-n't

bring a band! Gen-tly now, boys! Not a sound! no noise!

14 (Bosun enters, bringing a large bowl of grog)

*Poco meno* Bosun *f*

Bos. Here's my do - na - tion, a

Bos. bowl of grog! Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

(Ship's cook enters) Cook *f*

Here's my contri - bu - tion, a birth - day cake!

A birthday cake!

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer-ry! Set it o-ver here!



## Bosun (angry)

Bos. *f* You'd dec-o-rate the back-ground With the sort of grog I make,

*fp*

Bos. While the place of hon-or is giv-en To a bloom-ing cake! Girls *f* Qui-et,

*fp* *fp* *fp*

Bos. Put my grog on the shelf! Well, Bo-sun, qui-et!

*fp*

Bos. *Meno* ra-ther than sub-mit to that, I'll drink it, drink it, drink it, drink it all my- *subito a tempo*

*a tempo* *sfz* *colla voce* *sfz*

Bos. (starts to drink) (The others take the bowl away from him)

self!

*sfz sfz f ff*

Chorus

SOPRANO *ff*

TENOR Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake! The

BASS *ff* Qui - et now, for pit - y's sake!

Qui - et now, for pit - y's sake!

*sfz sfz*

O.S. Old Sailor *f*

Such a sight I've nev-er

grog shall share the hon - or with the cake! *ff*

The grog with the cake! *ff*

The grog with the cake! *ff*

*sfp molto cresc. sfzp fp*

Bosun

Bos. With my grog: it is fit for an - y queen!

O.S. seen!

SOPRANO I. II. *ff* The

ALTO I. II. *ff* The

TENOR *ff* The

BASS *ff* The

*fp* *fp* *ff brillante*

daugh - ter of our own Sir Fran - cis Vane! *sffz* Poco meno

daugh - ter of our own Sir Fran - cis Vane! *sffz*

daugh - ter of our own Sir Fran - cis Vane! *sffz f* Let

daugh - ter of our own Sir Fran - cis Vane! *sffz f* Let

*poco allargando* *ff poco rall.* *sffz f* *Poco meno*

**SOPRANO** *f*

And the girls that see them sail, —

**ALTO** *f*

And the girls that see them sail, —

*f* all the boys that sail the sea, And the girls that see them sail, — Re -

*f* all the boys that sail the sea, And the girls that see them sail, — Re -

*f* As long as they brave the gale. — Let the

*f* As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

Pesante

a tempo

poco accel.

f

## General Dance

Più mosso

The musical score for "General Dance" (General Dance) is written for piano and right hand. The tempo is marked "Più mosso". The key signature has two flats (B-flat major). The score consists of six systems of music, each with a piano staff and a right-hand staff. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various articulations such as accents and slurs, and features first and second endings. The piece concludes with a final cadence.

No.2. Love is a Battle  
Larry and Chorus

Tempo di Marcia

Larry

Love is a

*ff* *sfz* *mf*

L. bat- tle, A com- bat of old; First you must con- quer And

L. then you must hold; Hearts are the trophies You win or you

L. yield, Cu - pid the lead- er, The wide world the field.

L. Trou - ble is start - ed By one word or glance, Sighs are the

*mf*

L. bu - gles That sound the ad - vance; Smiles are the transports Of

L. rap - ture in - spired, Kiss - es re - sound - ing The first shots

L. fired. — *ff* "I

Ta ta ra! ta ta ra! ta ta ra!

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

*ff* *molto cresc.* *f* *fffz*



L. loveyou"roars the can-non, "I hate you"pops the gun; And so the bat-tle rag-es From  
(spoken) Boom! Boom! (spoken)

L. rise to set of sun. And when the fight is o - ver And the smoke has cleared a -  
(spoken) Boom!

L. way, — *ff* Ta ta ra! ta ta ra! ta ta ra! The *sweetly p*

Boom! boom! — boom! boom! — boom! boom! boom! boom!

*molto cresc.* *ff* *sffz* *p*

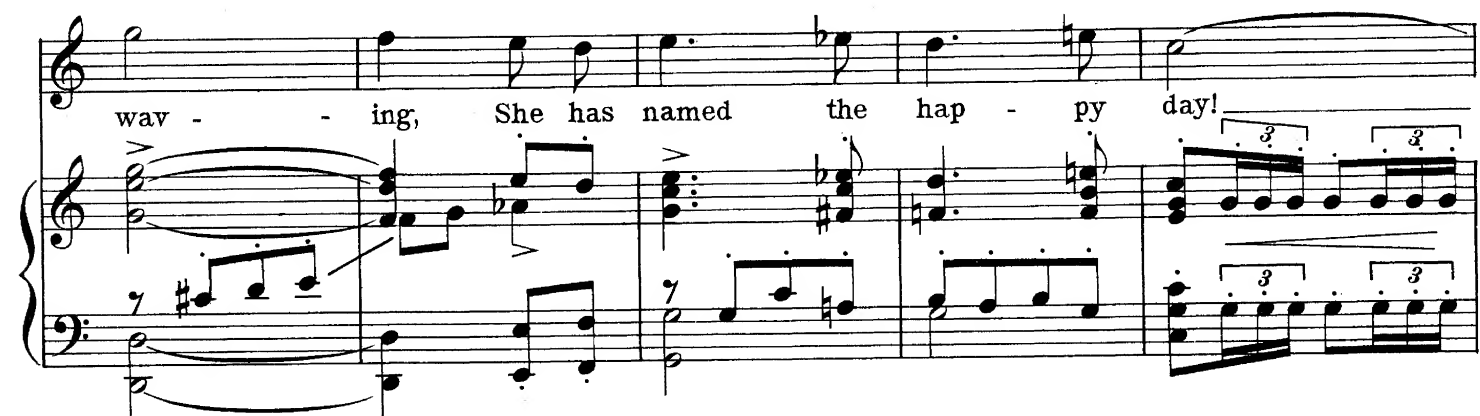
flag of truce is wav - - ing, She has named the



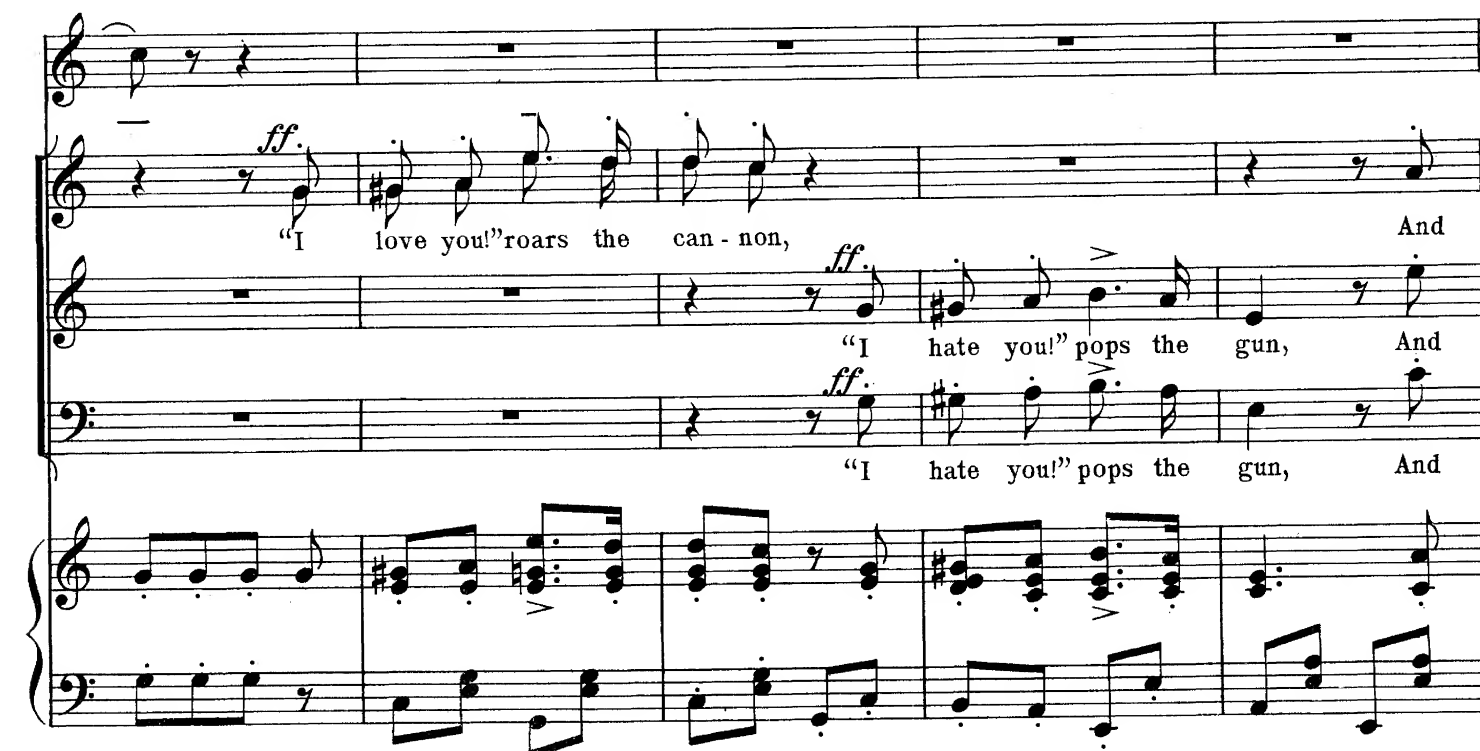
hap - - py day! The flag of truce is



wav - - ing, She has named the hap - - py day!



*ff.* "I love you!" roars the can - non, And  
*ff.* "I hate you!" pops the gun, And  
*ff.* "I hate you!" pops the gun, And



so the bat-tle rag-es From rise to set of sun. And when the fight is

o-ver And the smoke has cleared a-way, Ta ta ra! ta ta

o-ver And the smoke has cleared a-way, Ta ra!

o-ver And the smoke has cleared a-way, Ta ra!

*trium*

*molto cresc.*

*ff*

ra! ta ta ra! The flag of truce is

ta ra, ta ra, ta ra! The flag of truce, the

ta ra, ta ra, ta ra! The flag of truce is

*ff*

*ffz*

*p*

wav - ing, She has named, has named the hap - py day!

flag of truce is wav - ing, She's named the hap - py day!

wav - ing, She has named the hap - py day!

*ff* The flag of truce is wav - ing, She has

*ff* The flag of truce, the flag of truce is wav - ing,

*ff* The flag of truce is wav - ing, She has

named the hap - py day!

She has named the hap - py day!

named, has named the hap - py day!

*fffz*

## No.3. Married Life

Ezra and Mrs.Bunker

*Moderato* Mrs. Bunker

1. Mar - ried life Is  
2. Coo and court And

Mrs.B. sol - id com - fort through and through, Hap - pi - ness and  
land your he - ro of ro - mance In the mar - riage

Ezra

Mrs.B. bliss. And a wife To fon - dle, love and  
Ez. game. Be a sport! You know Le - an - der

Ez. cher - ish you, Is what none should miss.  
took a chance, He - ro was her name.

**Mrs. B.**

Mrs. B. With a mate To kiss your lit - tle tears a - way, Life is  
When a prize Asks if you love him soft and sweet, Sigh and

**Ezra**

Mrs. P. worth the while. One to wait Up -  
Ez. say: "I do!" Close your eyes And

**Ez.**

on your com - forts ev - 'ry day, With a lov - ing smile. \_\_\_\_\_  
take the first one that you meet; If not, she'll take you. \_\_\_\_\_

**Mrs. B.** **Ezra**

Mrs. B. Mar - riage is a bless - ed thing, And all that. And all that.  
Ez.

**Mrs. B.** **Ezra**

Mrs. B. Ez.  
Wed-ding - bells a mer - ry ring. And all that. And all that.

**Mrs. B.** (Whistling)

Mrs. B.  
There's a lov - ing mel - o - dy In their tin - gle tin - gle;  
With a jin - gle to it;

*p* *f* 8-----

**Ezra** **Mrs. B.** **Ezra** (aside)

Mrs. P. Ez.  
She's as hap - py as can be, And a luck - y man is he, But  
She's a hap - py lit - tle bride, His de - light is hard to hide, But

8----- *p*

**Ez.**

Ez.  
take my ad - vice: "Stay sin - gle!"  
take my ad - vice: "Don't do it!"

*pp* *sfz* *sfz* *sfz* D. C.

No.4. Entrance of Elaine and Song:  
Professor Cupid  
Elaine and Chorus

Allegro

*mf cresc. molto*

G. Girls

SOPR.

ALTOS

Where's E - laine? ——— Where's E-laine?

B. Bosun (entering)

Here she is! ———

Girls *f*

Here she is! ——— Here she is!

Chorus

All Men *f*

Here she is!

*sfz*

8



*ff*  
E - lainel Here she is! Here she is! Here she

E - lainel Now to watch her glad sur -

E - lainel Now to watch her glad sur -

(Elaine enters)

is!

prise!

prise!

*sfz ff brillante ff*

Elaine

Ha, ha, ha, ha! Oh! what a joke! The

*p*

*poco meno*

E. host - ess late At her birth - day fête! Ha

G. Girls (laughing)

The host - ess late At her birth - day fête!

*p poco meno*

*poco meno*

E. hal Gir-ton has pronounced me

*f a tempo accel.*

*p poco meno*

*sfz*

*ancor meno*

E. fin-ished, I have nothing more to learn: And now to know a little more of life I

*fp*

*p ancor meno*

## Song: "Professor Cupid"

*f*

E. yearn!

1. I'm that prod - i - gy of wis - dom, the  
2. They in - struct-ed me in civ - ics, (why,

*poco rit.*

E. col-lege grad-u - ate, In sci-en - ces and class-ics I'm au fait; In my  
I have not found out;) I near-ly won a Bach-e - lor's de - gree; And I

E. pride of er - u - di - tion To the world I bear a mis - sion In the  
would have won it, may-be, If I had - n't been a la - dy And pre -

E. fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a  
ferred to sim - ply add "L O V E". I have wad - ed thro' big volumes, (which

E. smat - ter - ing of Greek, I won a lot of priz - es here and there; And they  
I have kissed good-bye,) On science and on lit - 'ra - ture and art; Now I

*poco accel.* *poco rit.*

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -  
love my Al - ma Ma - ter, But my love for — is great - er: At

*p poco accel.* *p poco rit.*

*Allegro moderato* *fp*

E. fes - sors flut - tered round me ev - 'ry - where. 1-2. Oh  
col - lege no one knew I had a heart.

*p* *a tempo* *fp*

E. tell me, — Pro - fes - sor Cu - pid, — Pro - fes - sor, — where in the

E. world were you? Ha, ha, ha, ha! No won - der — a girl is stu - pid — When she is

*sfz* *fp*

E. *p>*  
not in-struct-ed how to bill and coo. It

E. *cresc. poco a poco*  
should come In her cur-ri-cu-lum, It should bring

E. *f*  
— a spe-cial prize! No won-der we blush and blun-der, With-

E. *f*  
out a course in love 'tis fol-ly to be wise. *f*  
Oh *f*  
Oh *f*  
Oh *f*

Chorus

tell me, Pro-fes-sor Cu-pid, Pro-fes-sor, where in the

world were you? Oh! ha, ha, ha! No won-der a girl is stu-pid

*ff* *unis.*

—When she is not in-struct-ed how to bill and coo. It

*sfz* *fp* *3* *3*

should come In her cur - ri - cu - lum, It should bring

should come In her cur - ri - cu - lum, It should bring

(Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

a spe - cial prize! No won - der we blush and blun - der, With-

a spe - cial prize! No won - der we blush and blun - der, With-

spe - cial prize! No won - der we blush and blun - der, With-

*unis.*

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

*ff*

## No.5. All for the Sake of a Girl

Marquis and Girls

*Con anima* Marquis

1. La-dies fair, You're most un-  
2. La-dies fair, Na-ture's di-

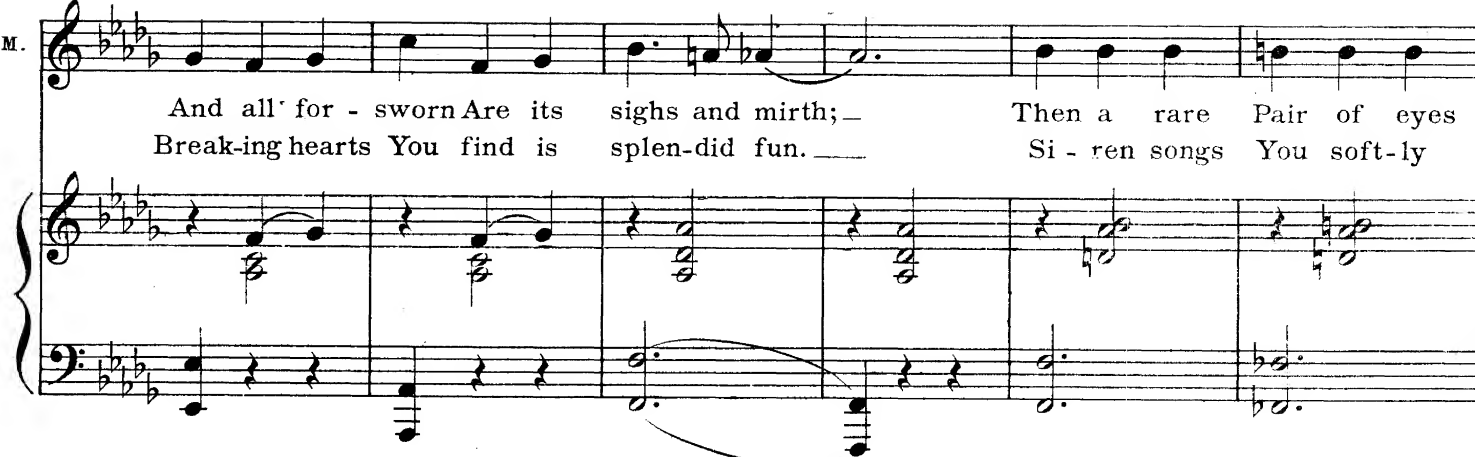
*poco accel.* *rit.*

M. fair to us. — A - pril skies Are like your change-ful eyes, —  
vin - i - ty. — At your shrine We all must fall in line. —

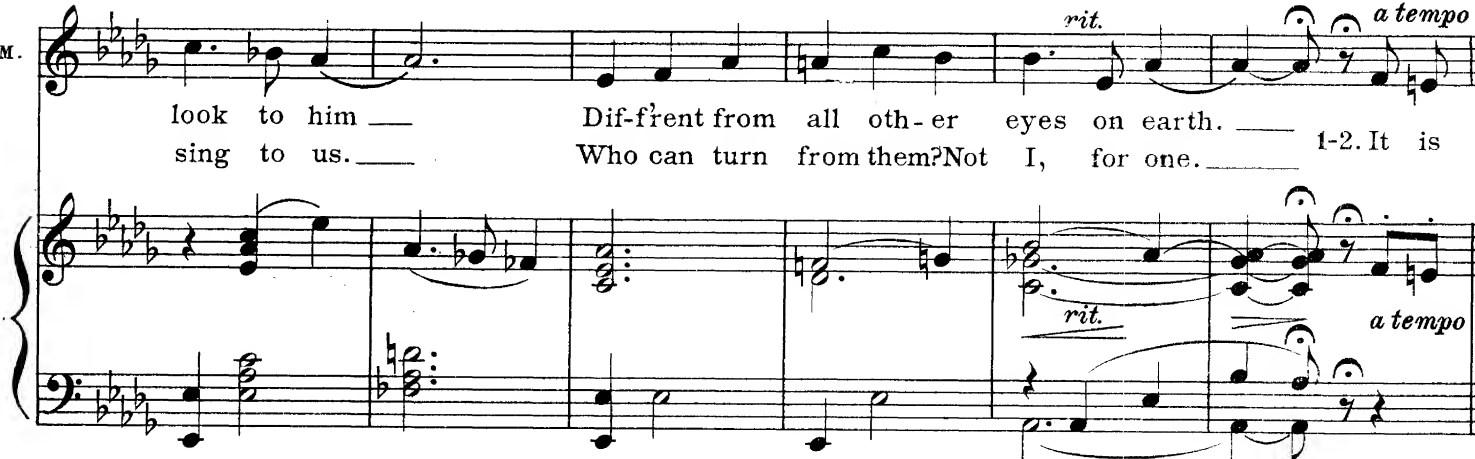
M. Love's a snare Bring-ing de - spair to us, — And your smile Is just a  
Ev - 'ry-where In your vi - cin - i - ty — Fol - ly reigns With-in our.

M. wile of guile. — Man may swear Love's a sealed book to him, —  
hearts and brains. — Grief and care You oft - en bring to us. —



M. 

And all for - sworn Are its sighs and mirth;— Then a rare Pair of eyes  
Break-ing hearts You find is splen-did fun. — Si - ren songs You soft-ly

M. 

look to him — Dif-frent from all oth-er eyes on earth. — 1-2. It is  
sing to us. — Who can turn from them? Not I, for one. —

M. 

all for the sake of a girl — That we dream and we fret and we

M. 

sigh. — All for the sake of a kiss, a smile,

M.

All ver - y sil - ly we know all the while. We be - lieve that a goose is a

M.

swan, We be - lieve that a bead is a pearl. Why, the

M.

world's wis - est men Have been fools now and then, All for the sake of a

*poco rit.* *a tempo*

girl! Girls It is all for the sake of a girl That we

*poco rit.* *p a tempo*

dream and we fret and we sigh. All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a

swan, We be-lieve that a bead is a pearl; Why, the world's wisest

men Have been fools now and then, All for the sake of a girl!

D. C.

## No.6. The Golden Age

Elaine and Philip

*Moderato*

Elaine

1. You re - call long a - go how we  
2. We would sit by the hour and a

*Moderato*

E. played at married life? You re - mem - ber? In a  
won-drous fu-ture plan - You re - mem - ber? When the

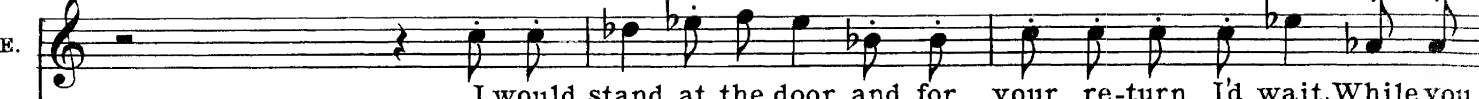
Ph. Philip

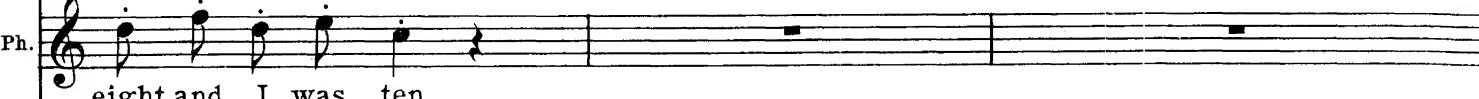
We were young and fool-ish then.  
In the land where children dwell.

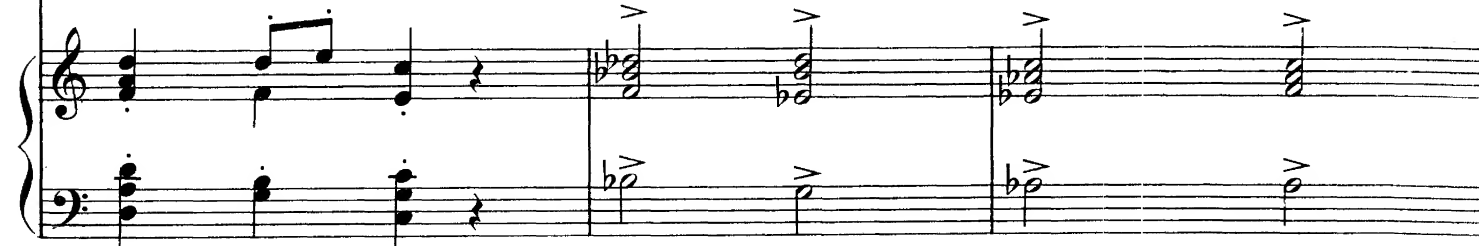
E. home of our own, you the hus-band, I the wife: You re - mem - ber?  
girl came of age and the boy be-came a man: You re - mem - ber?

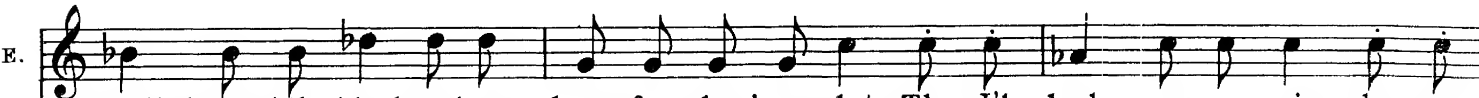
Ph. Yes! you were  
Yes! nev - er

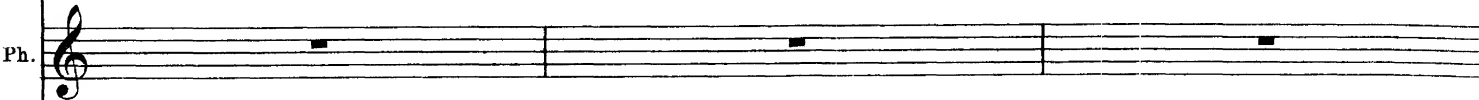
*f* *p*

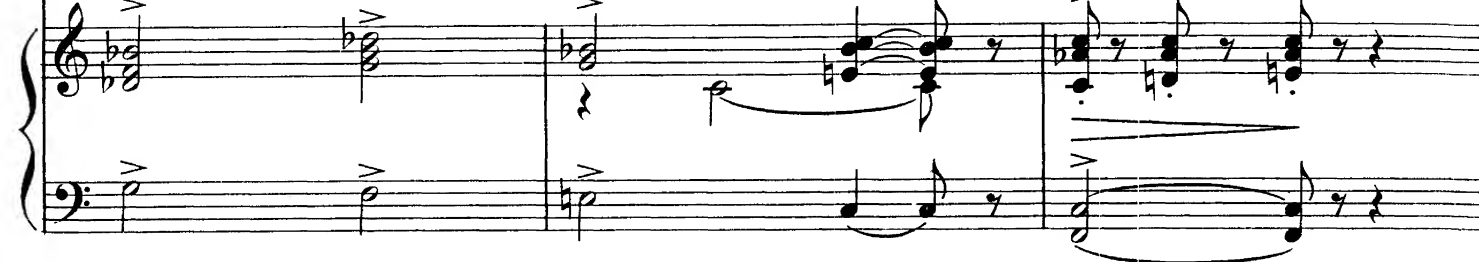
E.  I would stand at the door and for your re-turn I'd wait, While you  
It was all cut and dried when the hap-py mo-ment came, As your

Ph.  eight and I was ten.  
dream-ing time would tell.



E.  strolled round the block and came home from busi-ness late. Then I'd look ver - y wise when you  
wife by your side I would help you fight for fame. As my hus - band you'd find in - spi-

Ph. 



E.  said "Af-fairs of State:" You re - mem - ber? In  
ra - tion for your aim: You've for - got - ten? On

Ph.  Yes! But we're wis - er now than then.  
No, I re - mem - ber ver - y well.

*più lento*



E. *f* fan-cy's hap-py realm we wan-dered far. We  
most im-por-tant things our minds were bent. We

Ph. Um, um!  
Um, um!

E. hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?  
thought that some day you'd be Pres - i - dent.

Ph. Um, um!  
Um, um!

E. The springtime of life is fair - est, The fu-ture a

*poco animato*

E. pearl ap - pears, ——— And the days that to us are the rar - est Are

E. seen thro' the mist of years. ——— Dream - days: Fond - ly we

E. gaze, Then time gen - tly turns the page, ——— And the things that we dreamed Are

E. not what they seemed In the beau - ti - ful gold - en age. ———

## No.7. The Love of the Lorelei

Philip, Larry and Elaine

*Moderato* *Phil.* *poco rit.* *a tempo*

My fair bride that is to be Is per -

*grazioso*  
*f* *poco accel.* *poco rit.* *p a tempo*

Ph. *f* *p* *sfz* *p* *sfz* *p* *sfz*

fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth - ing

*Elaine pp*

E. What do I hear?

Ph. more. — And her heart is like a pearl, She's a

*p* *p* *p*



E.

Ph.

E.

Ph.

*poco rit. a tempo*

*p poco rit. p a tempo*

E.

Ph.

*sfz p sfz p sfz p*

E.

Ph.   
a-gine now your feel-ings When she answers your ap-peal-ings With an ep - i - gram from

*p leggiero*

E.   
*p* *Moderato*

Ph.   
I un-der - stand. (with enthusiasm) *f* *poco rit.* *a tempo*  
Ches - ter - ton or Shaw! Give me the girl of tem - p'rament, Not

*p* *Moderato* *f* *poco rit.* *sfz p a tempo*

L.   
*Larry*

Ph.   
The sort of girl whose heart's for rent To one who pays the  
one of snow and ice!

L. price! Per -

Ph. *poco rit.* *a tempo*  
'Tis plain that you have ne'er loved one, So can-not un - der - stand.

*leggiero* *poco rit.* *sfp a tempo*

L. haps you're right, I've just be-gun, You must take me in hand... Just

Ph.

E. Elaine *p*  
We'll nev-er, nev-er do!

L. *poco meno*  
girls, I see, will nev-er, nev-er do. For

Ph. *p*  
That's ver-y, ver-y true!

*p poco meno*

E. *And you should know.*

L. *they are ver - y much too slow.*

Ph. *poco rit.* *p* *Give*

Well, I think so!

*poco rit.* *pp*

Ph. *Tempo di Valse* *poco rit.*

*me the love of the Lo - re - lei, Love that none can de -*

*pp* *poco rit.*

E. *Elaine* *pp* *And so you call that*

Ph. *a tempo* *fy. In - con - stant though as the moon a - bove, Still, while it lasts, it's*

*ten.* *a tempo*

*poco rit.* (imitating him) *pp*

E. love! Lies and

Ph. *poco rit.* love, true love! Give me the eyes where en - chant - ment lies,

*poco rit.*

E. lies! Lies and lies! In the fond, the fond ca - ress Of a

Ph. *rit.* Tempt - ing smiles, long - ing sighs! The fond ca - ress Of a

*rit.*

E. *poco meno* lin - g'ring glance, You find ro - mance. *rit.*

Ph. *rit.* lin - g'ring glance, There you will find ro - mance. *rit.*

*poco meno* *rit.* *rit.*

## No.8. Peggy's a Creature of Moods

Larry

*Allegro moderato* Larry *p grazioso*  
No-bod-y un-der-stands

*f accel.* *poco rit.* *a tempo*

L. Peg-gy,— No-bod-y e-ven tries; She is a puz-zle, Peg-gy,— Chang-ing as A-pril

L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

*poco rit.* *a tempo* *poco rit.*  
L. If she is lone-some and wants you,— Peg-gy is peach-es and cream. With her

*Andante mosso*

Bar - ney dear, I love you As I nev - er loved be - fore!

Sure, you know that I've loved oth - ers, — But I love me Bar - ney more! — When you

first set eyes up - on me, Faith, me heart near burst with joy; You're the

*poco accel.* *poco rit.*

on - ly liv - ing soul that's won me, Me Bar - ney boy! — Oh!

*Più mosso*

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay,— And

*animato*

Peg-gy is qui-et and Peg-gy is wild, All in the space of a day.— The

*poco p*

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods,— You

*meno f a tempo poco rit. p*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.



*p*

Bet - ter not tri - fle with Peg - gy, — Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy, — Some - thing is apt to oc - cur.

Nev - er let an - y - one boss her, — Just let her have her own way:

*poco rit.*

If you should hap - pen to cross her, — There'd be the div - il to pay. — With her

*sfz attacca*

*Allegro marcato*

Whist now! Don't be talk - ing! You will get me I - rish up, And you'll

*sfz p*

*fp*

hear some-thing that you nev-er heard be-fore, You poor de-cre-pid pup! If

I weren't a la-dy I'd spake more free And the at-mo-sphere'd be blue— It

don't take man-y of the likes of me To deal with the likes of you!— Oh

Peg-gy is storm-y and Peg-gy is bright, And Peg-gy she sulks and she broods;— You

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

*Tempo I<sup>o</sup>*

*poco rit.* *più rit.* *f* *3 p*

*a tempo* *poco rit.* *più rit.* *f lunga*

*poco pp*

*meno* *più rit.* *f* *a tempo* *rit.* *p*

*pp* *più rit.* *f* *rit.* *p*

No.9. Never Mention Love When We're Alone  
Elaine and Marquis

57

**Moderato** **Elaine**

E. Come now, Monsieur, I'll show you what is expected of you.

M.

**Moderato**  
*mf leggiero* *sfz* *p* *p*

**Poco meno**

E. Of course, you must be most at-

M. **Marquis**  
Pardon, Mam'selle! I think I know what to do! —

**Poco meno**  
*sfz* *p* *p*

E. tent - ive And pre - tend that you fond-ly a - dere. —

M. I feel I shall need no in-

E.  Fol-low me a - bout ev - 'ry

M.  cent - ive To do all of that and more!




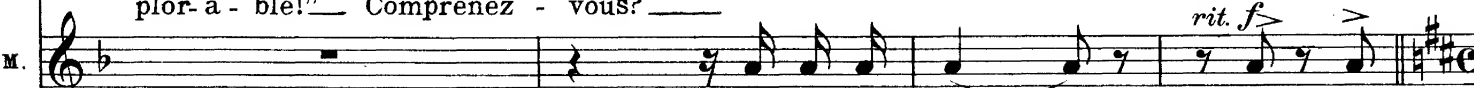
E.  mi-nute of the day; Treat me in a manner so a - dor - a - ble

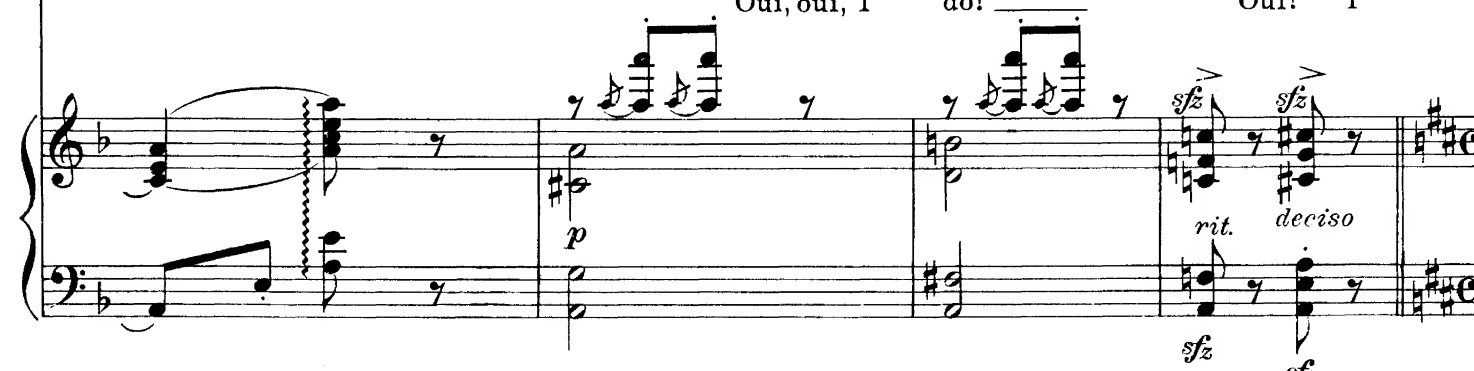


E.  That on ev - 'ry side of us we'll hear the gossips say: "Scan - da - lous! Their conduct is de -



E.  plor - a - ble!" Comprenez - vous? —

M.  Oui, oui, I do! Oui! I



Moderato (con anima)

E. That's the way, but you're intoo much

M. do! First I place my arm around your waist, Just so.

Moderato (con anima)

*sfz p*

E. haste: No, no!

M. Grasp your hand and kiss it in this style, Comme ça.

E. Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

M. Then I say, "My love will nev-er

E. That's o - ri - gi - nal, but bye and bye - Not now!

M. die, I vow!" My heart is

E. Be on your guard, — you go too far! —

M. yours, — you are my star! —

E. Comprenez-vous? Comprenez-vous?

M. Yes, yes, I do! Yes, yes, I do!

*p* *p* *rit.* *piu rit.*

Animato *p*

E. You must love me ver-y dear - ly And let ev-'ry - bod-y

M. Yes, yes!

Animato

*grazioso*

E. know; You must worship me sin - cere - - ly,

M. You are my stan\_ you must say

E. And tell ev - 'ry - bod - y so! Let the whole world

M. yes! Say yes! You are my

E. see Your love for me, When we

M. star! Yes, yes, you are!

E. have a chap - er - on; But nev-er mention love when we're a -

M. You must say yes! You are my star! Say

1.

E. lone!

M. yes!

*Repeat for Dance*

2.



## No.10. Finale

*Allegro con spirito* 1<sup>st</sup> GROUP

Girls (all chattering) I have heard on good au-

*Allegro con spirito*

thor-i - ty- 'Tis be-lieved by the ma - jor-i - ty-

2<sup>nd</sup> GROUP But the ru - mor is de - nied! Tell us,

'Tis quite cer-tain! Tell us, is it all a

is it ver - i - fied? Doubt - ful, ra - ther!

The musical score is written for a 1st and 2nd vocal group and piano accompaniment. The tempo is marked 'Allegro con spirito'. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with many beamed sixteenth and thirty-second notes, and dynamic markings including *f*, *sfz*, and *f*. The vocal parts have lyrics in English, with some words in parentheses indicating they are chattering or part of a specific group's line.

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis-ter

As the hap - py bride-groom's fa - ther You can set our doubts at rest.

Fra - ser, come now, tell us, do! For - give us, is it

Is it a ques-tion in-dis-creet?

true? E-laine is here her fi-an-cé to meet? Is it your son?

1<sup>st</sup> Girl

*sfz* *fp*

**2nd Girl**  
*ff* *>* *>*  
 Is it the Mar-quis?

**Godfrey (spoken)** "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son . . ."

The Mar-quis?

**Girls (1st GROUP)** This is a sur - prise! ———

I told you so! ———

**Phil!"**

**1st Girl (spoken)** "Has it been a long engagement?"

**Godfrey (spoken)** "Twenty - one

**Girls**  
 What? Twen - ty - one years? Ha! ha! ha! ———

**Godfrey (spoken)** "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it"

years?"

(Enter Phil, surrounded by  
the men. The girls rush to  
him, shaking his hand)

Girls (to Phil)

*f rit.*

Please ac -

Godfrey, (looking off L. rear) "Here is the happy man!"

Phil

Godfrey

*poco sfz* *p* *p* *poco rit.* *rinforzando*

Poco meno

Phil

(Enter Elaine with Marquis)

Ph.

Thank you, — thank you all! —

cept our con-gra-tu - la - tions, Sir, and our heart - iest fe - li - ci - ta - tions!

Poco meno

*p* *sfz* *p* *sf*

Marquis (to Elaine)

M.

Ah, Made - moi-selle! vous êtes joy - euse, Mais moi, je suis bien mal - heu -

*fp* *tr*

**Elaine** (warning him)

E. Chut! lais-sons c'la! n'en par-lons

M. reux! —

(To others): *poco rit.*

E. plus! — What se-ri-ous fac-es! Why so gloom-y,

*a tempo, animato*

E. pray? —

G. *a tempo* Godfrey (aside) *p*

Come, come, to-day we've ev-'ry rea-son to be gay! — This seems to

*animato a tempo* *sfz* *sfz*

(Elaine looks knowingly at the Marquis and appears to say, "What a bore.")

G. be the time for what I have to say. — "My friends, it gives me great pleasure to formally announce the engagement of Miss Elaine Vane to my son"

*p* *fp* *fp* *fp* *fp*

(Godfrey joins the chorus up stage. Phil comes down where Elaine is chatting with the Marquis, oblivious of Phil's presence.)

E. Elaine *poco animato*  
Up-on my word, Such ar-dor is ab-surd! No ro-

Phil (Elaine ignores him)  
E-laine, do you hear? E-laine dear!

Phil!" *a tempo* *p* *p*

E. *poco rit.*  
mance on this at-tends: We are not sweet-hearts— just old friends.

Ph. We would

*sfz poco rit.* *p*

*Poco animato*

E. *Yes! we were*

Ph. *sit by the hour and a wondrous fu - ture plan, You re - mem - ber?*

*Poco animato*

*p*

*fp*

E. *young and fool-ish then!*

Ph. *When the girl came of age and the boy be-came a man: You re -*

E. *(indifferently)*  
*Yes, I was eight and you were ten! Um,*

Ph. *mem-ber? In fancy's happy realm we wandered far,*

*sfz* *p* *p*

E. um! Um,

Ph. *a tempo*  
We hitched our wagon to a far - off star:—

*poco animato* *a tempo*

E. um!

Ph. *poco accel.* *poco rit.*  
Do you re - mem - ber?—

*Andante mosso* *Andante mosso* *ppp*

*poco accel.* *poco rit.*

Phil.  
(spoken) "Elaine, why are you so changed?"

El. "I? . . . . not at all."

*sempre ppp*

Phil. "There's some-one else you love, I see!"

El. "Some-one else?"



Elaine

Ha! ha! ha! ha! ha! ha!

Phil. (spoken): "You do love another!" El. "No!"

Phil. "That is not so!" El. "Ah!" Phil. "I know the truth, I over-heard your love -

confession!" El. "Ah! an honorable gentleman! - Well, since you were listening,

I see no use in denying! 'Tis true! It seems to surprise you?

Well, I love him, love him as much as I despise you!" (Phil. "Elaine, you are jesting!" El. "Not at all!")

*rit.* *rit.* *a tempo* *Animato* *più appassionato*

**Marquis**  
(Marquis comes down stage) (spoken) "Mademoiselle - I -" (Elaine drops glove) **Marquis**  
"Elaine, my

*Più animato*

*mp*

adored!" **El.**  
"No, no, Armand! Is the motor waiting? Come then!"  
(starts)

**Phil.** "Elaine! you are going with this fellow?" **Marquis**  
(angrily) "Monsieur!" **El.** "Please remember  
you are speaking  
of my fiancé!"

*pp sfz fp sfz fp p*

**Elaine**

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet,  
not prudish and cold, whose eyes promise, whose smile  
allures, one whose love is a liberal education!"

(sings)

*espressivo*

*poco più tranquillo*

*poco rit. pp*

*espress*

You

*Meno*

want the love of the Lo - re - lei, Love that none can de - fy; In -

*rit.*

*a tempo*

con-stant though as the moon a - bove, Still while it lasts it's love, true love! You

*a tempo*

*poco rit.* *a tempo*

want the eyes where en-chant-ment lies, Tempt-ing smiles, long - ing sighs, The

*poco rit.* *a tempo*

*Molto animato*

fond ca - ress of a lin - g'ring glance: There may you find ro - mance! -

*poco rit.* *a tempo*

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient."

Elaine (spoken). "Come, Armand, we will defy the world together, (aside) with a chaperon!"

Marquis (disgusted) "Huh! With a chaperon!"

Phil (sinking into a seat, dazed). "Well, I'll be —"

# Ensemble and Chorus

Elaine (to Phil).  
Good-bye, dear boy!

Poco meno mosso

animato  
a tempo brillante

You want the love of the Lo - re - lei,  
You want the love of the Lo - re - lei,  
You want the love of the Lo - re - lei,

Love that none can de - fy, The fond ca - ress of a

*poco pesante* *a tempo*

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

*poco pesante*

E. Elaine (with enthusiasm) *f*

The

*ff* lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

*ff* *poco pesante* *f*

E. spring-time of life is fair - est, The fu-ture a pearl ap -

E. pears, — And the days that to us are the rar - est Are

E. seen through the mist of years. — And the things that we dreamed Are

*rit.* *a tempo* *poco accel.*

*f* *a tempo* *poco accel.*

And the things that we dreamed Are

*f* *a tempo* *poco accel.*

And the things that we dreamed Are

*a tempo* *poco accel.*

And the things that we dreamed Are

*molto cresc.* *rit.* *ff* *a tempo* *poco accel.*

not what they seemed In the beau-ti - ful gold - en age! *rit.* Allegro molto

not what they seemed In the beau-ti - ful gold - en age! *rit.*

not what they seemed In the beau-ti - ful gold - en age! *rit.*

not what they seemed In the beau-ti - ful gold - en age! *rit.*

*f* *incalzando* Allegro molto

Musical score for Act I, featuring vocal staves and piano accompaniment. The score includes dynamic markings such as *sfz* and *sf*, and a section labeled *lunga*. The score is written in G major (one sharp) and 4/4 time. The vocal staves are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is for the left and right hands. The score concludes with the text "End of Act I".

## Entr'acte

*Moderato*

*f* Trgl. *f* Trgl.

*f* *poco rit.* *sfz* Harp Cadenza *accel.*

*rit.* 0 0 0 *f* *sfz* *Timp.* *sfz*

Harmonics

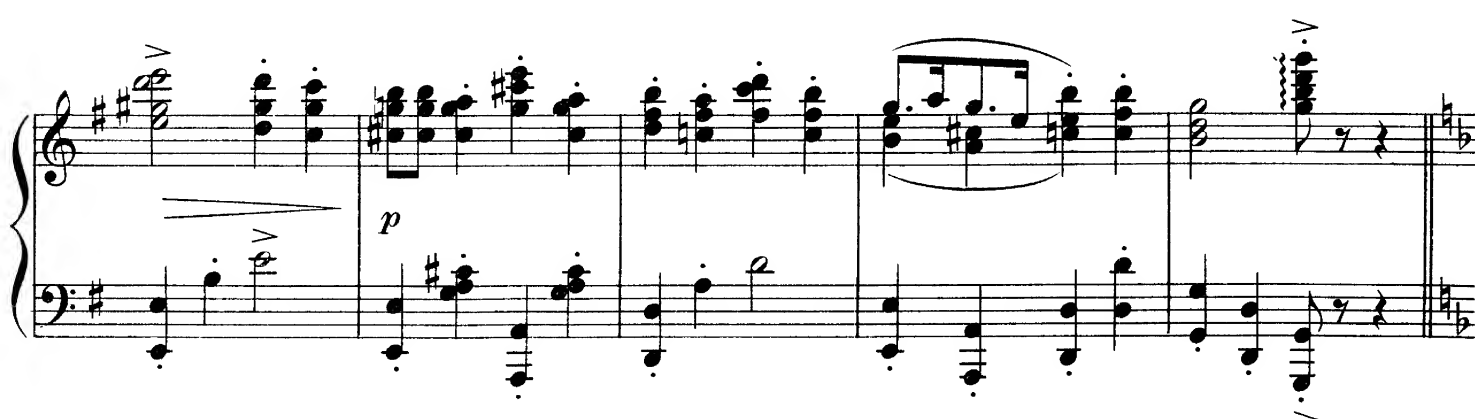
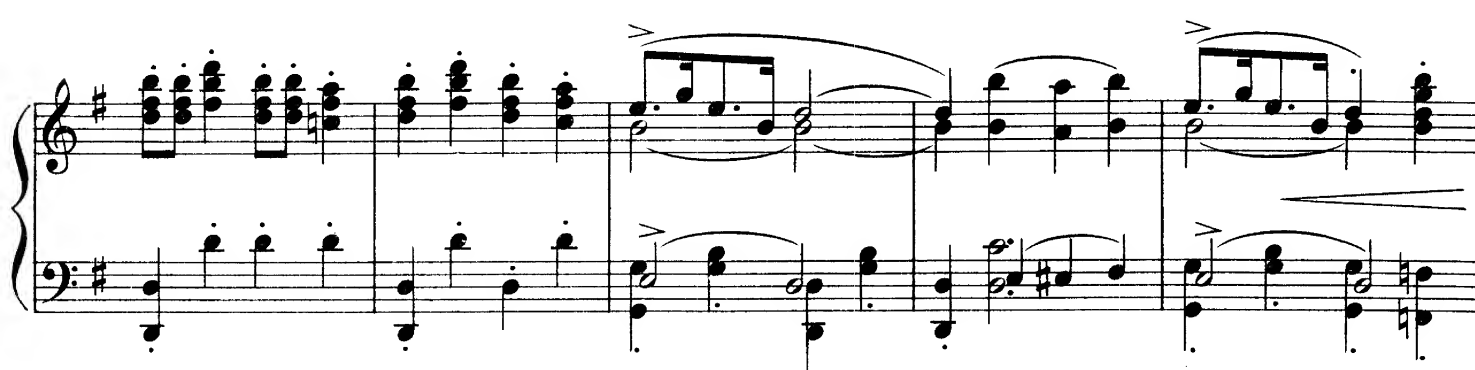
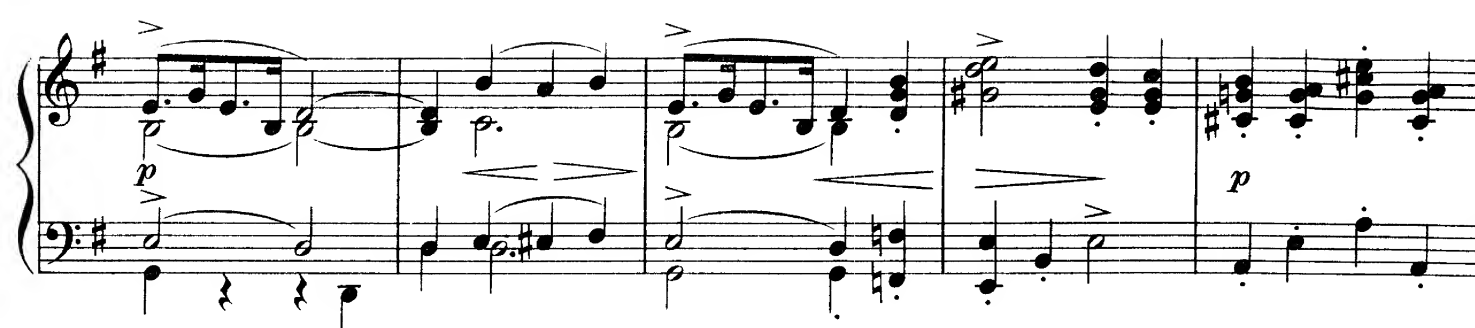
*Poco meno*

*p*

*pp*

The musical score is written for piano and harp. It begins with a *Moderato* tempo. The piano part features a series of chords and arpeggios, with dynamics ranging from *f* (forte) to *pp* (pianissimo). The harp part includes a *Harp Cadenza* section, marked *sfz* (sforzando) and *accel.* (accelerando). The tempo then changes to *Poco meno*. The piano part continues with a series of chords, while the harp part provides a harmonic accompaniment. The score is marked with various dynamics, including *f*, *p*, *pp*, *poco rit.*, *sfz*, *rit.*, and *accel.*. The harp part also includes a section marked *Harmonics*.





## Poco animato

This musical score is for a piano piece, marked "Poco animato". It consists of 16 measures, organized into four systems of four measures each. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is in grand staff (treble and bass clefs). The first measure begins with a forte dynamic marking (*f*). The melody in the right hand features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

Tempo I<sup>o</sup>

*f* *p* *fp* *p* *sfz* *Tymp.*

## ACT II

## No.11. Opening Chorus

*Allegro brillante*

*f*

*sfz.*

Violoncello on stage

*tr*

*8*

*Curtain rises*

*ad lib.*

*f*

*rit.*

*sfz*

*a tempo*  
*f brillante* *mf molto cresc.*

*mf a tempo* *p cresc.*

*f* *sfz* *pp cresc.*

*f* *sfz*

*accel. al Fine*

*p* *accel. al Fine* *p*

**Chorus**

**SOPR. ALTO**  
Bra - vo! Bra - vo! Bra - vo! En - core!

**TENOR**  
Bra - vo! Bra - vo! Bra - vo! En - core!

**BASS**  
Bra - vo! Bra - vo! Bra - vo! En - core!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

*Irma*

*rit.* *Meno mosso*

Cher maî-tre, you will play a - gain — for me, for me. —

*fp* *rit.* *p*

*Chorus* *p*

Ah, bra - vo! —

Ah, bra - vo! —

Ah, bra - vo! —

*poco accel.* *sffz*

*'Cello Cadenza*

(Cellist seats himself)

*Andante mosso*

*a tempo* *molto espress.*

*sfz* *p* *pp*

The musical score on page 86 consists of five systems of music. The first system shows a piano introduction with a bass line and chords. The second system continues the piano part with a forte (*f*) dynamic. The third system introduces a violin solo with a *rit.* (ritardando) marking, followed by *a tempo* and *poco accel. e cresc.* (poco accelerando e crescendo) markings, ending with a forte (*f*) dynamic. The fourth system continues the violin solo with *rit.* markings and *a tempo poco accel. e cresc.* markings. The fifth system is marked *Poco animato* and features a *pp* (pianissimo) dynamic for the violin solo, with *rit.* markings and *pp a tempo* and *dolcissimo* (dolcissimo) markings for the piano accompaniment.

*f*

*rit.* *a tempo* *poco accel. e cresc.* *f*

*rit.* *rit.* *a tempo* *poco accel. e cresc.*

*Poco animato* *rit.* *pp* *Viol. I. Solo in Orchestra* *pp a tempo* *dolcissimo*



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three staves: a bass staff at the top, a treble staff in the middle, and another bass staff at the bottom. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The top and bottom staves are marked with '(Humming)' and 'ppp' (pianissimo). The middle staff also has a 'ppp' marking. The second system consists of a grand staff with a treble and bass staff joined by a brace on the left. The key signature remains one sharp. The music features a variety of note values, including half notes, quarter notes, and eighth notes, often beamed together. There are also rests and dynamic markings like 'ppp' and 'pp'. The overall style is that of a traditional folk song setting.

Handwritten musical score for "L'Allegretto" by Franz Schubert, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features four staves: Bass, Treble, Treble, and Bass. The first staff has a "poco rit." marking. The music includes various note values, rests, and dynamic markings like "p" and "f".

*a tempo* *poco rit.* *gliss.*

(Humming)

(Humming)

(Humming)

*a tempo* *poco rit.*

*a tempo* *poco rit.* *poco a poco rit.* *pp poco a poco rit.*

*poco rit.* *p* *pp poco a poco rit.*

*poco rit.* *p* *pp poco a poco rit.*

*poco rit.* *p* *pp poco a poco rit.*

*a tempo* *pp poco a poco rit.*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has a vocal line (bass clef) and three humming lines (treble and bass clefs). The second system has a vocal line and a piano accompaniment (treble and bass clefs). The third system has a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings are *a tempo* and *poco rit.* (ritardando). The dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score also includes a *gliss.* (glissando) marking in the first system.

*Poco meno* *più rit.* *Allegro*

*pp* *Ah* *Ah* *Ah* *Ah*

*Poco meno* *Allegro* *accel.*

*perdendosi* *sfz*

*perdendosi* *sfz*

*perdendosi* *sfz*

The musical score is divided into two systems. The first system contains vocal staves and piano accompaniment. The vocal parts have lyrics 'Ah' and 'Ahh'. The piano part includes dynamic markings like *pp* and *sfz*. The second system continues the piano accompaniment with various musical notations including slurs, ties, and dynamic markings like *sfz* and *sfz*.

## No.12. When I Played Carmen

Irma and Chorus

*Con spirito* Irma

1. When I was sweet six-  
2. As Tha-is and Lou-

teen, And love was joy and mirth, My gen-tle girl-ish  
ise My tri-umph was com-plete, The sen-ti-ment-al-

heart was sought By one whom at the time I thought The on-ly man on  
ists would cry, When I sang Mad-am But-ter-fly And tear-ful Mar-gue-

earth. Since then the world I've seen, I've won ar-tis-tic fame, And  
rite. For her-o-ines like these I did not care a bit, Their

I. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And  
love - af - fairs were much too sad, Those good - y-good - y girls all had A

I. *p*  
how to play the game.  
dread - ful time of it. —

1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y-good - y girls all had a dread - ful time of

1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y-good - y girls all had a dread - ful time of

*p subito*

*poco rit.*

I. 'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When  
It's Car - men I pre - fer, The men were jokes to her.

game. —  
it. —

game. —  
it. —

*p poco rit.*

*a tempo* *p*

*pesante* *a tempo* *p*

I played Car - men at the O - pé - ra - Co - mique, That si - ren of

*pesante* *sfp a tempo*

guile Just suit - ed my style. The men I fas - ci - nat - ed, cap - ti -

vat - ed, sub - ju - gat - ed: I won them by my walk and by my smile. —

*pp*

— Like Car - men I con - quered by hook or by crook: She

*pp*

I. lured by a look; She took, then she shook. Her tem - p'ra-ment so

I. tor-rid The wo - men thought was hor-rid; But lit-tle Car - men knew her lit-tle

I. book.

*f pesante* *a tempo*

When she played Car - men at the O - pé-ra - Co -

*f*

When she played Car - men at the O - pé-ra - Co -

*f*

When she played Car - men at the O - pé-ra - Co -

*pesante* *sfz p a tempo*

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

*pp*

I. Like

won them by her walk and by her smile, just by her smile. —

won them by her walk and by her smile, just by her smile. —

won them by her walk and by her smile, just by her smile. —



I. Car - men I con - quered by hook or by crook: I lured by a

I. look; I took, then I shook. Ah! *cresc.*  
 Her *p.* tem - p'ra - ment so tor - rid The *cresc.*  
 Her *p.* tem - p'ra - ment so tor - rid The *cresc.*  
 Her tem - p'ra - ment so tor - rid The

I. But lit - tle Car - men knew her lit - tle book. *D.C.*  
 wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tle book.  
 wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tle book.  
 wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tle book. *sffz* *D.C.*

## No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

*Moderato*

*Irma*

1. Co-lum-bine had a pair of beaux, Whose  
2. Co-lum-bine made a sol - emn vow They'd

love was fond and deep;  
not kiss her at all.

One was the vil-lage Bak-er's Boy, And one was the Chimney -  
They nev-er did un - til one night When both of them came to

Sweep.  
call.

Ho! Ho! Ho! Ho! — Co-lum-bine had a moth - er, too, Who  
Ho! Ho! Ho! Ho! — All went well till they said "Good-night," And

Ho! Ho! —  
Ho! Ho! —

Ho! Ho! —  
Ho! Ho! —

8

I. *sfz* *p*

knew which call'd each night, then, a - las! a - lack! For the Chim-ney-Sweep left a kiss of black, And the  
For on one fair cheek was a spot of white, On the

I. *p* *f*

Bak-er's Boy kiss'd white. oth-er, one of black. And so when her mother faced her, Her  
As soon as her mother heard them Bid

Chorus *f*

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

Ho, ho, ho! Ho! Ho, ho, ho! Ho!

I. *rit.* *pp* *p* *rit.*

face gave her a - way, Co - lum-bine Ta, ta! And then of course there was no-thing For Co-lum-bine to  
She found her daugh-ter was lack-ing The cheek to face mam-

## Tempo di Valse (moderato)

I. 

say. ma. But Moth-er, to kiss they must use their fac-es,

You should-n't scold Co-lum-bine, If they can't kiss with-out leav-ing their

trac-es, I'm sure it is no fault of mine. First it is one and I could dodge one as

then it's the oth-er, Day af-ter day af-ter day, I could be well as the oth-er, Day af-ter day af-ter day. But when they

hap-py with ei-ther, moth-er, With t'oth-er dear charm-er a-way. kiss me to- geth-er, moth-er, I must let them have their own way.

**Chorus**

*f.* Moth - er, to kiss they must use their fac - es, You should - n't

*f.* Ho! Ho! Ho! Ho! You should - n't

*f.* Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they can't kiss with - out

scold Co - lum - bine. Ho! Ho!

scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

*ff*

## No.14. The Cubist Opera

Ezra, Godfrey and Girls

*Allegro* Ezra Meno

1. The  
2. The

*f* *accel.* *sffz*

(very affectedly)

E. art of com-po-si-tion o - pe - rat - ic Is some-thing un-der-stood in ev-'ry  
Cu-bist Op -'ra is a tone-cre - a - tion, Its theme is par-ti - col - ored, pol - y -

land, But mu-sic as I see it is pris-mat-ic, An art that I a-lone can under-  
chrome. It can't be done un-less the dec-o - ra-tion Is shad-ed from the car-pet to the

stand. The Cu-bist Op -'ra nev - er has been writ - ten, That  
dome. The Op -'ra House must bear a scent of per - fume, The

*poco rit.*

E. was a work that I a-lone could do; My pur-ple-pink har-mon-ics And  
au-di-ence must dress in har-mo-ny. A portière or a cur-tain Will

*poco rit.*

*molto rit.*

E. ol-ive-tint-ed ton-ics Blend per-fect-ly with counter-point of blue: They do. } There's a  
spoil it all for certain, Un-less it's of the col-or of the key: You see. }

*p* *colla voce* *molto rit.*

*a tempo*

E. beau-ti-ful yel-low In the mel-low Clar-i-net, Godfrey (to the girls) Watch

G. *Tempo di Valse (moderato)*

*a tempo*  
*p* *staccato e ben marcato*

*p*

E. And a lav-en-der-cher-ry

G. mel. cl.

*ff* *p*



E. In the mer - ry Fla-geo-let. There's an

G. (posing)  
You see. ob.

E. (sweetly)  
in - di - go tone In the bass - trom - bone, A vi - o - let in The

E. (with growing enthusiasm)  
vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this

Viol.

E. 1. Fu - tur - ist Op - 'ra of mine! 2. mine!

*sfz* *f* *sfz* *sfz*

## No.15. Call Around Again

Elaine and Chorus

*Allegretto moderato* Elaine

1. When a fel-low comes pro - pos - ing,  
2. Hope's e - ter-nal in a lov - er,

*f* *p* 'Cello

E. Never let him find you out; Keep him guess-ing, and in clos - ing  
He's en-couraged by a glance, Near your door-step he will hov - er

E. Leave your an-swer still in doubt. Don't accepthim,dont re-fuse him, You can use him by and  
When he thinks that there's a chance. When hesayshe'll be a brother, Murmur softly,"I'm so

E. by; Andwhenyou fear that you may lose him, Thenletthis beyour re - ply:  
glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

*poco rit.* *poco rit.*

*Poco meno*

*p*

E. 1-2. Call a-round a - gain, — Oh, won't you Call a-round a - gain? — Why don't you?

*p a tempo*

*pp*

E. Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

*pp*

*p*

E. Call a-round a - gain, — I hope you'll Call a-round a - gain: Please do! And I'll

*p*

*p*

E. break it to you gen - tly If I've an - y - thing to say to you. —

*p*

E. *p* Call a - round a - gain!

*p* SOPR. ALTO  
Call a-round a - gain, \_\_\_\_\_ Oh, won't you Call a-round a - gain? \_\_\_\_\_ Why don't you?

*p* TENOR  
Call a-round a - gain, \_\_\_\_\_ Oh, won't you Call a-round a - gain? \_\_\_\_\_ Why don't you?

*p* BASS  
Call a-round a - gain, \_\_\_\_\_ Oh, won't you Call a-round a - gain? \_\_\_\_\_ Why don't you?

*p*

E. Why don't you? \_\_\_\_\_

*pp*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

*pp*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

*pp*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

*pp*

E. *Call a - round a - gain, — a - gain, —*

*Call a-round a - gain, — I hope you'll Call a-round a-gain: Please do! And I'll*

*Call a-round a - gain, — I hope you'll Call a-round a-gain: Please do! And I'll*

*Call a-round a - gain, — I hope you'll Call a-round a-gain: Please do! And I'll*

E. *— please do! Call a-round a-gain, please do! —* *D. C.*

*break it to you gen - tly If I've an - y-thing to say to you! —*

*break it to, you gen - tly If I've an - y-thing to say to you! —*

*break it to you gen - tly If I've an - y-thing to say to you! —*

*p*

*p*

*p*

*D. C.*

# No.16. The Will-o'-the-Wisp

## Marquis

*Moderato* Marquis

1. In a for-est of doubt and dreams  
2. In a for-est of cy-press-trees

*p*

M. Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What  
Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One

M. seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where  
star with sil-ver-y light. It leads him on to a gar-den fair, Where

*espress.*

M. fame and glo-ry call; So we fol-low our fate Till we learn too late That it  
for-tune seems to call; So Love fol-lows and yearns Till at last he learns That it

M. *3* *p rit.* *p a tempo* *3*

was-n't a star at all. \_\_\_\_\_ 1-2. It was the will-o'-the-wisp \_\_\_\_\_ Be-fore us

was-n't a star at all. \_\_\_\_\_

*rit.* *pp a tempo*

M. gleam-ing \_\_\_\_\_ In the dark-ness far. \_\_\_\_\_ Shim-mer-ing, glimmer-ing,

M. *3*

Glanc-ing, danc-ing Like a twin-king star. We fan-cy that it guides us Thro'

M. *poco rit.* *3* *3* *3*

night to ros-y dawn; So we go fol-low-ing on, on \_\_\_\_\_ And

*poco rit.* *p*

M. *a tempo*  
will- o' - the - wisp! You're gone! \_\_\_\_\_

*a tempo* *pp rit.* *a tempo* Dance Pantomime

M. Marquis

She's gone! \_\_\_\_\_

*rit.* *p* *allargando* *f* *a tempo*



## No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

*Moderato* **Mrs. Bunker**

We have all kinds of danc-es,

Mrs.B. Grac-es to dis-play, Our Terp-si-cho-rean fan-cies Change from day to

Mrs.B. day...Once the waltz-es from Vi-en-na Charmed with their re-frain, Ta-ran-

Mrs.B. tel-las from Si-en-na, Moor-ish steps from Spain. We have had the syn-co-

*dim.*

Mrs. B. pat - ed E - thi - o - pian sort; — With the Rus-sians we've gy-rat-ed:

Mrs. B. That's more work than sport. So teach me now, you've come in time, The danc-es of your

Mrs. B. trop - ic clime.

G. Godfrey *senza tempo*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

*senza tempo* *rit.*

Mrs. B. Sup -

G. *a tempo* plan.

*animato*

*a tempo* *f* *sfz* *sfz*

## Allegro feroce

Mrs. B. pose I am a Gyp-sy wild, Sup-pose you're a To-re - a - dor, I have

Mrs. B. loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I

Mrs. B. (Business) draw from my gar-ter— so!

Mrs. B. Like a ti - ger I sneak toward you To deal you a dead - ly blow!—

*Poco meno* *p* **Godfrey** **Mrs. B.**

Mrs.B.  
G.  
Mrs.B.

Is that the way? That's al-most right. If I'm wrong, please

**Godfrey** *rit.* *a tempo* **Both** *f* **Tempo di Tango (molto moderato)**

Mrs.B.  
G.

say! It's more like a fight! With scowl-ing brow— And flam-ing

*poco accel.* *f* *sfz* *f a tempo*

Mrs.B.  
G.

eyes ——— Ad-vance and re - treat ——— With rhyth - mi - cal feet;

Mrs.B.  
G.

— A dance of hate, ——— Of scorn in - nate! ——— The

*fp* *sfz* *p* *cresc. molto* *sfz* *f*

Mrs.B.  
G.

flash is seen — Of — dag-ger so keen, — As face to

Mrs.B.  
G.

face — With ti - grish grace — You

*ff*

*fp* *ff*

Mrs.B.  
G.

glide and you sway — Like pan-thers at play: — That's the

*sfz* *sfp*

Mrs.B.  
G.

style of dance we know, — Down there in Mex-i - co! —

*poco pesante* *rit.* *fp* *a tempo, molto cresc.*

*Poco animato*

*sfz* *ff* *brillante*

*sempre f*

*ff*

*f grandioso*

*sfz*

Encore  
Poco più mosso

The musical score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Poco più mosso'. The dynamics include *ff* (fortissimo) at the beginning of the first system, *sfz* (sforzando) in the third and sixth systems, and *ffz* (fortissimo forzando) at the end of the sixth system. The music features complex textures with many beamed sixteenth and thirty-second notes, often with accents. The piece concludes with a final chord marked with an 8-measure rest.

No. 18. Sextet  
The Face behind the Mask  
Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

*Animato* Elaine (to Phil.) *f* No no, Monsieur, you must not

E. ask To see the face be - hind the mask! No no no no! —

Irma (to Larry) *f* Your dance? I had for - got - ten

Phil. (to Elaine) *f* Oh, let me

E. No no no no! — No no no no! There is your friend, and

I. that! Let's sit it out and have a chat. Ah, it is he! —

Ph. see your face, pray! He is with a la - dy I know

Larry (to Irma) *f* He's with a la - dy I know *tr*



E. with a la - - dy! Tell me, won't you tell me, who is

I. And who is she? Who can she be? Per-haps, Monsieur, you'll tell me who is

Ph. well, But what are they to you and me? Now jeal-ous she is bound to

L. well, But what are they to you and me? Be-tween two charm-ers now is

Ez. Ezra (enters) Fair one, I beg you to un -

E. she? The ri-val I have longed to see!

I. she? A pleas-ant sight for me to see!

Mrs. B. Mrs. Bunker (to Ezra) No no, Mon-sieur, you must not ask!

Ph. bel. A most un-pleas-ant fix for me!

L. he! Now we shall see who'll vic-tor be!

Ez. mask! Now in your smiles I long to bask!

120 (aside)

E. *f* Now we shall see who'll win! 'Tis she! *p* Quite cross she seems to be, To

I. *f* I'll show him he is naught to me! *p* Who can the creature be? A

Mrs. B. *f* No no, you must not ask! No no! *p* Mon-sieur, you're much too free To

Ph. (to Elaine) *p* Let's go! She is with him, you see: What

L. (to Irma) *p* You see, A fick-le flirt is he. Con-

Ez. (to Mrs. B.) *p* Fair one, Now cross you must not be! There's

*mp*

E. *poco rit.* find you here with me; So go to her, Monsieur, I leave you free. *più rit.*

I. *poco rit.* stranger here is she: I shall in-form her, he be-ongs to me! *più rit.*

Mrs. B. *poco rit.* dare to fol-low me! I'm real-ly frightened here with you to be! *più rit.*

Ph. *poco rit.* can it mean to me? I'm quite con-tent-ed here with you to be. *più rit.*

L. *poco rit.* sole yourself with me. He's quite unworth-y of you, you'll a-gree. *più rit.*

Ez. *poco rit.* no one here knows me, I am deter-mined your sweet face to see! *più rit.*

*poco rit.*

## Tempo di Valse

E.

I.

Mrs. B.

Ph. 

L. 

Ex. 

Tempo di Valse

E. 

I. 

Mrs. B. 

Ph. 

L. 

Ex.

E. You'd ask for more, dear!

I. You'd ask for more, dear!

Mrs. B. You'd ask for more, dear!

Ph. One smile! 'Tis a tri-ple that you

L. One smile! 'Tis a tri-ple that you

Ez. One smile! 'Tis a tri-ple that you

E. One kiss?

I. One kiss?

Mrs. B. One kiss?

Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!

L. might be-stow: One kiss! Just to give a lit-tle hope, you know!

Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!

E. No, you real-ly must-n't tempt me so! No! not one!

I. No, you real-ly must-n't tempt me so! No! not one!

Mrs. B. No, you real-ly must-n't tempt me so! No! not one!

Ph.

L.

Ex.

E.

I.

Mrs. B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!  
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!  
(to Mrs. B.)

Ex. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!

(to Phil.)  
 E. Don't im-a-gine I be-lieve you, I have met your sort be-fore!\_\_\_\_

(to Larry) (turns to Phil.)  
 I. Thus it is you men de-ceive us, Tho' pre-tend-ing to a-dore!\_\_\_\_

Mrs. B. Thus it is you men de-ceive us, Tho' pre-tend-ing to a-dore!\_\_\_\_

Ph. \_\_\_\_\_

L. \_\_\_\_\_

Ez. \_\_\_\_\_

E. \_\_\_\_\_

I. \_\_\_\_\_

Mrs. B. \_\_\_\_\_

(to Irma)  
 Ph. Lis-ten, Ir-ma, I'll ex-plain to you: If it comes to that, you're flirt-ing too!

(to Elaine)  
 L. You are sure to win, I bet on you! As a flirt you know a thing or two!

(to Mrs. B.)  
 Ez. At first sight I fell in love with you! On-ly say that you could love me too!

*f* (to Larry) *p*  
 E. She is jeal-ous of me, I can tell! I'm be-gin-ning ra-ther well!

*f* (to Phil) *p*  
 I. It ap-pears you've fall-en 'neath the spell Of this mas-que-rad-ing belle.

*f* (to Ezra) *p*  
 Mrs. B. I'm a-fraid that you would kiss and tell! So your hopes I must dis-pel.

Ph.  
 L.  
 Ez.

*f* *p*

*fp*  
 E. To de-ceive him is a shame:

(to Phil) *fp*  
 I. To de-ceive me is your aim:

(to Ezra) *fp*  
 Mrs. B. Do not ask my face or name:

*fp* (to Irma) *fp*  
 Ph. If to flirt-ing I'm in-clined, There's no harm: you must-n't

*fp* (to Elaine) *fp*  
 L. Keep it up, you're do-ing fine! I just wish his chance were

*fp* (to Mrs. B.) *fp*  
 Ez. Just to see your face I pine! Would this lit-tle hand were

*fp* *fp* *fp*

*fp* *tranneillo* (to Larry) *poco rit.* *piu rit.*

E. Still, I have to play my game. But oh, if he should find out who I

*fp* *tranneillo* *poco rit.* *piu rit.*

I. You have found an - oth - er flame. The wretch is false! For this I'll make him

*fp* *tranneillo* *aside* *poco rit.* *piu rit.*

Mrs. B. Naugh - ty, naugh - ty! Fie, for shame. The wretch is false! For this I'll make him

*tranneillo* (turns to Elaine) (to Elaine) *poco rit.* *piu rit.*

Ph. mind! (to Irma) Ah! Ah! Don't re - fuse me just

*tranneillo* (to Irma) *poco rit.* *piu rit.*

L. mine! Ah! Ah! Don't re - fuse me just

*tranneillo* *poco rit.* *piu rit.*

Ez. mine! (sighs) Ah! Ah! Don't re - fuse me just

*fp* *tranneillo* *poco rit.* *piu rit.*

*a tempo*

E. am!

*a tempo*

I. pay!

*a tempo*

Mrs. B. pay!

*a tempo*

Ph. one smile! One was quite e - nough to cap - ture me. One word

*a tempo*

L. one smile! One was quite e - nough to cap - ture me. One word

*a tempo*

Ez. one smile! One was quite e - nough to cap - ture me. One word

*p* *a tempo*



E. One kiss? Sat-is-fied with it you

I. One kiss? Sat-is-fied with it you

Mrs.B. One kiss? Sat-is-fied with it you

Ph. From those lips would so en-rap-ture me!

L. From those lips would so en-rap-ture me!

Ez. From those lips would so en-rap-ture me!

E. would not be! You'd ask for more, dear!

I. would not be! You'd ask for more, dear!

Mrs.B. would not be! You'd ask for more, dear!

Ph. One smile!

L. One smile!

Ez. One smile!

E.

I.

Mrs.B.

Ph.

'Tis a tri - fle that you might be-stow! One kiss! Just to give a lit - tle

L.

'Tis a tri - fle that you might be-stow! One kiss! Just to give a lit - tle

Ez.

'Tis a tri - fle that you might be-stow! One kiss! Just to give a lit - tle

E.

One kiss! No, you real-ly must-n't tempt me so! No! not

I.

One kiss! No, you real-ly must-n't tempt me so! No! not

Mrs.B.

One kiss! No, you real-ly must-n't tempt me so! No! not

Ph.

hope, you know!

L.

hope, you know!

Ez.

hope, you know!

*Poco più mosso*

E. one! A - las! I fear that

I. one! A - las! I fear that

Mrs.B. one! A - las! I fear that

Ph. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

*Poco più mosso*

E. I can-not be-lieve you true!

I. I can-not be-lieve you true!

Mrs.B. I can-not be-lieve you true!

Ph. My fair un-known, you find in me a will-ing

L. My fair un-known, you find in me a will-ing

Ez. My fair un-known, you find in me a will-ing

*sfz* *p*

*Ancora più mosso*

E. (to Phil) Ah! do not tempt me! leave me now, I pray you. How you fas-ci-nate me!

I. (aside) For this he'll have to pay! How you fas-ci-nate me!

Mrs.B. (aside) For this he'll have to pay! How you fas-ci-nate me!

Ph. slave! How you fas-ci-nate me!

L. slave! How you fas-ci-nate me!

Ez. slave! How you fas-ci-nate me!

*Ancora più mosso*

E. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

I. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Mrs.B. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Ph. How you cap-ti-vate me! One is never missed, So give it! you can-not re-sist!

L. How you cap-ti-vate me! One is never missed, So give it! you can-not re-sist!

Ez. How you cap-ti-vate me! One is never missed, So give it! you can-not re-sist!

*molto rit.* **Presto**

E. (Kiss) And now leave me! I pray!

I. (Kiss) And now leave me! I pray!

Mrs.B. (Kiss) And now leave me! I pray!

Ph. (Kiss) Do not leave me! I pray!

L. (Kiss) Do not leave me! I pray!

Ez. (Kiss) Do not leave me! I pray!

*p molto rit.* **Presto** *ff a tempo* *accel.*

8

E.

I.

Mrs.B.

Ph.

L.

Ez.

8

*sfz* *sfz*

## No.19. Burlesque Modern Opera

## Chorus

Allegro molto

Lento

Brass *ff*

*sfz* *accel.*

Bass Dr.

Lento

SOPRANO *f* *p* *fp*

re mi re do re do si do la!

ALTO *fp stacc.*

Fa mi fa mi fa

TENOR *f*

re mi re do re

BASS

Lento

(Voice cues)

*fp* *ff* *pp* *sffz*  
 fa mi re mi! Ah!  
*fp* *ff* *p. stacc.*  
 la sol la sol la do si do si do! Ah! la sol la sol.  
*p* *fp* *ff* *pp* *sffz*  
 do si do la fa mi re mi.  
 Do si do si la si.

*Allegro molto*

*ff* *sffz accel.*  
 Bass Dr.

*Lento* (smiling) *p*

Fa mi fa mi fa  
 (with feeling) Mi re mi re do re do si do la!  
 (falsetto) *p* La sol la sol la!  
*p* (with feeling) Mi re mi re do re!  
*Lento* *pp* *lunga*  
 Bass Dr.

The musical score for the 'Lento' section is presented in two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Lento' and the dynamics are 'ff'. The vocal parts sing 'Mi re mi' on a long note. The piano accompaniment consists of a single long note. The second system features four vocal staves and a piano accompaniment. The tempo is marked 'Lento' and the dynamics are 'ff'. The vocal parts sing 'Mi re mi' on a long note. The piano accompaniment consists of a single long note.



Mi re mi  
 Mi re mi re do re  
 La si do si la sol fa mi re do  
 re do re sol! Ah! Ah!  
 Mi re mi!  
 mi re mi re do re mi fa!  
 sol! Re do si la sol fa mi re re!  
*mp espressivo*  
*mp staccatissimo molto cresc.*  
*mp marcato e molto cresc.*  
*ff*  
*sf*  
*sfz*  
*ff*  
*sfz*

## Poco a poco in tempo di Ragtime (sincopato)

*pp*

Mi re mi re do re do re do si do si do la!

*pp*

Do do do do do do do do re re re re la fa!

*pp*

Sol fa sol fa fa fa fa fa fa fa fa do!

*pp*

Sol do sol la la re re re la do la sol fa re mi fa mi re!

## Poco a poco in tempo di Ragtime (sincopato)

*pp 2d time in Tempo and ff for Dance*

*fp*

*in Tempo*

*f*

Fa fa mi re mi re mi fa do fa la la sol!

*in Tempo*

*f*

Mi si do do do do do do do fa fa fa fa fa!

*in Tempo*

*f*

Fa la sol fa sol fa sol re re do si si si!

*in Tempo*

*f*

Re sol do do do do do do la re re sol re sol!

*in Tempo*

*f*

*sffz*

*p* *sfz*

Mi re mi re do re do re do si do si do la si do re

*p* *sfz*

Do do do do do do do re re re re la fa si do re

*p* *sfz*

Sol fa sol fa fa fa fa fa fa fa fa do!

*p* *sfz*

Sol do sol la la re re re la do la sol fa re mi mi fa!

*p* *sfz*

*ff marcato*

Sol la la la sol fa sol la re sol do!

*ffz* *1. repeat for Dance* *2.*

mi re mi re mi re mi re mi sol! Mi do re do!

*ffz* *1. repeat for Dance* *2.*

do do do do do do do do mi! Do do si sol!

*ffz* *1. repeat for Dance* *2.*

Sol fa sol fa fa fa fa fa fa sol! Mi fa fa fa mi!

*ff marcato* *1. repeat for Dance* *2.*

Sol la la la sol fa sol la re sol do!

*ffz* *1. repeat for Dance* *2.*

*marcato* *1. repeat for Dance* *2.*

*ffz* *1. repeat for Dance* *2.*

No.20. Fate  
Elaine and Philip

Molto moderato

*misterioso*

**Elaine**

For-tune's face is hid-den— From all eyes by a mask, She

 $f_p$ **E**

comes to us un-bid-den,— No ques-tions we must ask.— She hides her face to show not If

**E**

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

*fp***E**

## Phil

From Fate there is no ap-peal-ing And

Ph

Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.

*rit.* *3* *Allegro moderato* *f* *p* *molto misterioso* (gazing into crystal ball)

E. she'll stay masked to you. I see a la - dy dark of face;

*rit.* *fp trem.* *p* *misterioso*

E. You are her slave and she's your queen. By a gold - en chain she'll bind you!

*marcato* *poco rit.*

*poco meno*

E. Phil I see a blond girl ra - ther tall, You would woo her now in

Ph. Ir - ma! I know whom you mean.

*poco meno* *ppp* *p*

E. *p* *tranquillo espressivo* *portato* vain; For she wears the true - love to - ken Of an - oth - er

Ph. E - lainel

*tranquillo espressivo* *8*

*p* (laughingly) *molto tranquillo*

E. Ha, ha! you see I'm right! No! No! Guess-work is my on-ly

Ph. Is this white ma-gic?

*pp poco rit.* *molto tranquillo*

*Tempo di Valse lento* *molto moderato* *a tempo*

E. plan.— One might guess as much of an-y man. 'Tis Fate!—

*più tranquillo* *molto moderato*

E. 'Tis Fate— That holds our hearts in thrall,— For both love and

*sfz* *cresc.*

E. hate, Soon or late, Are dealt like cards— to all.— 'Tis

*espressivo* *f* *ff*

E. Fate! \_\_\_\_\_ 'Tis Fate! \_\_\_\_\_ Her mock - ing eyes we

E. ask, \_\_\_\_\_ But in vain, for the se-crets she's keep - - ing; To

E. guess them is our task: \_\_\_\_\_ Those se-crets of laugh-ter or

E. weep - - ing In the face \_\_\_\_\_ be - hind \_\_\_\_\_ the mask.

lusingando  
*pp*  
*poco rit.*  
*rit.*  
*poco rit.*  
*poco a poco in tempo*  
*poco rit.*  
*rit.*  
*molto rit.*  
*sfz*

This musical score consists of six systems of piano notation. The first system begins with the tempo marking 'lusingando' and the dynamic 'pp'. It features a treble and bass staff with various chords and melodic lines. The second system continues the piece, with a 'rit.' marking at the end. The third system includes a 'poco rit.' marking and a 'poco a poco in tempo' instruction. The fourth system has a 'poco rit.' marking. The fifth system features a 'rit.' marking. The sixth system concludes with 'molto rit.' and 'sfz' markings, ending with a final chord in the treble staff.



No. 21. Finale Ultimo  
 "The springtime of life is fairest"  
 Principals and Chorus

*Animato*  
 Elaine and Irma *with enthusiasm* *f*

The spring-time of life is fair - est, The fu-ture a

Mrs. Bunker *f*

The spring-time of life is fair - est, The fu-ture a

Phil. and Larry *f*

The spring-time of life is fair - est, The fu-ture a

Marquis Godfrey and Ezra *f*

The spring-time of life is fair - est, The fu-ture a

**Chorus**

SOPRANO *f*

ALTO *f*

TENOR *f*

BASS *f*

The spring-time of life is fair - est, The fu-ture a

*Animato*

*f cresc.*

E.  
I. pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Mrs.B. pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

P.  
L. pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

M.G.  
Ez. pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the



The piano accompaniment is written for a grand piano, with a treble and bass staff. It features a series of chords and arpeggiated figures that support the vocal lines. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

E.  
I.  
 mist of years, — And the things that we dreamed are not what they seemed In the

Mrs.B.  
 mist of years, — And the things that we dreamed are not what they seemed In the

P.  
L.  
 mist of years, — And the things that we dreamed are not what they seemed In the

M.G.  
Ez.  
 mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

molto cresc. rit. ff a tempo accel. rit.

Score for the song "beau-ti-ful gold - en age." featuring four vocal parts and piano accompaniment.

Vocal parts (all singing the same lyrics):

- E. I.
- Mrs. B.
- P. L.
- M. G. Ez.

The piano accompaniment includes dynamic markings: *ff*, *rit.*, *sfz*, *sfz*, and *sfz*.

End of Opera